

M^o GEROLAMO BARBIERI


SUONATA PER L'OFFERTORIO

Edited by Jean-Pierre Coulon after Martinenghi#5832, Milano.

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Notice

Girolamo (ou Gerolamo) Barbieri (Piacenza 1808 - Piacenza 1871) est l'un des plus féconds compositeurs italiens pour orgue du XIXe siècle. Orphelin de bonne heure, il ne put étudier, et apprit seul la théorie musicale. Après avoir été maître de chapelle à Caravaggio et à Crémone, il retourne à Piacenza où il est nommé maître de chapelle de la cathédrale. Il devient alors un disciple du célèbre Padre Davide, de 17 ans son aîné, mais sa renommée est bien moindre, malgré le nombre d'œuvres imprimées.


Les indications de registration qu'il a portées en tête de cette *suonata* s'appliquent généralement à l'orgue de la cathédrale de Piacenza. Il s'agissait d'un Serassi (1818) de 16' réels, clavier unique de 64 touches (*do*₋₁ au *sol*₅), coupé entre *si*₂ et *do*₃. Accessoires : une combinaison libre (lombarde), *Tiratutto* introduisant tous les registres du *Ripieno* (principaux), percussions : *banda turca*, clochettes, timbales (tuyaux désaccordés imitant un roulement, indiqués par )¹, ainsi que d'un accouplement d'octave dans les dessus (*terza mano*)¹.

Barbieri laisse à l'interprète le soin d'adapter la registration selon son bon goût et les possibilités de son instrument. Traduction adaptée à des claviers non coupés :

- 1) Principal 8', Trompette 8'.
 - 2) Cornet, Viole, Flûte 8', Clairon (doux), Hautbois 8'.
- Pédale : Contrebasse 16' et 8', Timbales.

Girolamo (or Gerolamo) Barbieri (Piacenza 1808 - Piacenza 1871) is one of the most prolific Italian composers for organ from 19th c. Orphan in his youth, he could not receive lessons, and learnt music theory alone. He was appointed during several years as choirmaster in Caravaggio and then in Cremona. Then he comes back to Piacenza where he is elected as choirmaster of the cathedral. He becomes a disciple of famous Padre Davide, 17 years older than him, but his reputation is much lesser despite the many printed works.

The registration he suggests at the headline of this suonata is generally relevant for the organ of the Piacenza cathedral. This instrument was a real 16' Serassi (1818) with single 64-key manual (C₁-G₆), divided between B₃ and C₄.

Accessories : a free (Lombard) combination, Tiratutto drawing all stops of the Ripieno (diapasons chorus), percussions : banda turca, carillon, kettledrum (mis-tuned pipes sounding as a roll, denoted by ), and an octave coupler in the treble (terza mano)¹.

As usual, Barbieri allows the performer to adapt the registration to his taste, and according to the instrument resources. Translation adapted to non-divided keyboards:

- 1) 8' Principal, 8' Trumpet.
 - 2) Cornet, Viola, 8' Flute, Clairon (soft), 8' oboe.
- Pedal : 16' and 8' Double bass , Kettledrums.*

¹CALVI G.P. *Istruzioni teorico-pratiche per l'organo*, Milan 1833, réimp. anastat. Forni, Bologna 1972.

M. Bernard, Centre d'études organistiques.

Allegretto.

Pedali.

Measures 1-4 of the musical score. The treble staff features a melody with chords and eighth notes. The bass staff provides harmonic support with chords and eighth notes. The pedal line at the bottom consists of a single eighth note in each measure. Dynamic markings are *f* (forte) in measures 1 and 4, and *p* (piano) in measures 2 and 3.

Measures 5-8 of the musical score. The treble staff continues the melody with more complex rhythmic patterns. The bass staff follows with chords and eighth notes. The pedal line remains consistent. Dynamic markings are *p* in measures 5 and 8, and *f* in measure 7.

Measures 9-12 of the musical score. The treble staff shows a more active melody. The bass staff provides harmonic support. The pedal line continues. Dynamic markings are *p* in measures 9 and 12, and *f* in measure 10. A *3^a mano* (third hand) marking is present in measure 12.

Measures 13-16 of the musical score. The treble staff features a melody with a repeat sign in measure 13. The bass staff provides harmonic support. The pedal line continues. A *p* (piano) dynamic marking is present in measure 14.

Measures 17-20 of the musical score. The treble staff continues the melody. The bass staff provides harmonic support. The pedal line continues.

21

25

29

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41

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64

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102

105

Measures 105-107 of a musical score. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 105 features a melodic line in the treble and a block of chords in the bass. Measure 106 continues the melodic line and the chordal accompaniment. Measure 107 shows a continuation of the same textures.

108

Measures 108-110 of a musical score. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 108 features a melodic line in the treble and a block of chords in the bass. Measure 109 continues the melodic line and the chordal accompaniment. Measure 110 shows a continuation of the same textures.

111

Measures 111-113 of a musical score. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 111 features a melodic line in the treble and a block of chords in the bass. Measure 112 continues the melodic line and the chordal accompaniment. Measure 113 shows a continuation of the same textures.

114

Measures 114-116 of a musical score. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 114 features a melodic line in the treble and a block of chords in the bass. Measure 115 continues the melodic line and the chordal accompaniment. Measure 116 shows a continuation of the same textures.

117

f *p* *f*

122

p *f* *p* *f* *p*

127

f *p* *f* *p* *f*

132

p *f* *f* *f* *f*

137

f *f* *f* *f* *f*

142

147

152

158

163

* D in the original